

1938

BULLETIN OF THE LOS ANGELES MUSEUM

VOL. II

No. 3



"WILLIAM MILLER BOWEN"

by

KATHRYN LEIGHTON

JULY - AUGUST - SEPTEMBER

1938

WILLIAM MILLER BOWEN

In the passing of Judge William M. Bowen on December 22, 1937, there was removed from public life the one outstanding figure in the development of Exposition Park, and the several institutions included in its confines.

Comparatively few of our citizens to-day realize the debt that we owe to Judge Bowen. Fortunately historians have made a careful record of the facts, and these will stand as enduring reminders of a life well lived in the interests of the common good.

The story of Judge Bowen's long legal battle for the return of Agricultural Park to the people has been frequently told, and does not need recounting here. The pioneer work which he did in founding the several educational and cultural institutions in this section, and the part which he took in shaping their policies, should have equal place in history.

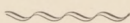
William Miller Bowen was born in Lowell, Indiana, January 16, 1862, the son of Peter M. and Chloe (Miller) Bowen. He received the degree of LL.B. from Drake University, Des Moines, Iowa in 1890, and practiced law for a short time in Napa, Calif.

In 1894 he moved to Los Angeles, where he began very shortly to make his influence felt on the side of civic righteousness.

He served two terms as a member of the City Council, in one of which he was president. For many years he was president of the Sixth District Agricultural Association, and in that position was exceedingly active in initiating and working for numerous projects related to Exposition Park. For twenty-five years he served as President of the Board of Governors of the Los Angeles Museum. These were just a few of the many responsible posts which he held, and through which he was able to wield forceful influence in the interests of education and culture.

William M. Bowen was married August 15, 1892 to Louise A. Martin.

His widow, and one daughter, Mrs. Mary B. Lorenzen, survive him.



PREHISTORIC ROCK PICTURES

The discovery of the splendid murals in the Spanish caves of Altamira around 1895, and the controversy which followed, struck a blow to the egotism of that period. For it was generally conceded that man had in his development toward present day culture evolved from the simple and childish to the so-called perfection exhibited at the end of the 19th century, and yet suddenly these paintings made over twelve thousand years ago with their masterful sense of balance, line, and color were thrust into favorable comparison with this perfection.

Rather than face the implications of this discovery the problem was carefully ignored. That is, with one exception; Professor Leo Frobenius, a German anthropologist, who was interested in cultural history reasoned that if this advanced form of art had existed at one time its influence could not have been entirely lost, but must exist somewhere in the world today.

Proving this theory has taken thirty-two years, has resulted in twelve expeditions most of them in Africa, and has made possible the Prehistoric Rock Picture Gallery in Frankfort-on-Main which contains over three thousand facsimiles, ten thousand drawings, two thousand color plates. The present exhibit represents a cross section of this picture library.

One of the outstanding results of this tremendous piece of work has been to trace the influence of these early cave paintings from France and Spain through the Sahara, Central and finally into South Africa where it is found being practised by Bushmen of today.

In presenting these pictures no comparison with modern art, either favorable or unfavorable, is intended but rather they are to be viewed as a record of the persistence of an art form and documentary evidence of cultural evolution.

"THREE FIGURES"

by

WILLARD NASH

*Purchase prize in
Nineteenth Annual
Painters & Sculptors
Exhibition 1938*



RECENT ACQUISITIONS

Among the recent acquisitions are a standing bronze figure of Abraham Lincoln by Lorado Taft, and a Persian carved leather book cover made in the 17th Century. Both are gifts of Paul Rodman Mabury.

The portrait of William Miller Bowen by Kathryn Leighton, reproduced on the cover, and Willard Nash's "Three Figures", shown above, are also included.

THE PICTURE OF THE MONTH

The Museum is showing each month one important painting known as the "Painting of the Month."

In July will be exhibited a portrait by Thomas Sully, 1783-1873, of Virginia Clemm Poe, wife of Edgar Allan Poe. In August the selection is "Donald Smith" by Sir Henry Raeburn. These paintings are lent by the Dalzell Hatfield Galleries.

SCHEDULE OF EXHIBITIONS
JULY : AUGUST : SEPTEMBER
1938

FINE ARTS DEPARTMENT

JULY:

Until July 15—Otis Art Institute—M C 4, 6, 8.
July 1 to August 20—Paintings from the Museum Collections—M D 6.
Throughout July—Japanese Prints from the Museum Collection—
M C 7.

AUGUST:

August 20 to Sept. 19—Prehistoric Rock Pictures, Frobenius Collection
—M D 6.
August 1 to 15—Swedish Prints—G C 10.

SEPTEMBER:

Until September 19—Prehistoric Rock Pictures Continued.
September 1 to 30—Mateo Hernandez—Sculpture and Drawings.

JUNIOR MUSEUM DEPARTMENT

JULY:

City and County Elementary School Art Exhibition.
The material in this exhibition includes craftwork in pottery, metal,
wood, and leather, and pictures in all mediums. The pieces are selected
for individual excellence rather than class or group achievement.

AUGUST:

Vacation Hobbies.
A series of exhibitions suggesting summer activities for children,
such as butterfly collecting, shell and mineral collecting, model making,
etc.

LOS ANGELES MUSEUM

BOARD OF SUPERVISORS

JOHN ANSON FORD
HERBERT C. LEGG

GORDON L. McDONOUGH
ROGER W. JESSUP

L. M. FORD

LOS ANGELES MUSEUM

BOARD OF GOVERNORS

DR. RUFUS VON KLEINSMID	President
HON. ROGER W. JESSUP	Vice-President
HOWARD ROBERTSON	Secretary-Treasurer
ALLAN C. BALCH	FORD A. CARPENTER
OWEN C. COY	PRESTON HARRISON
ROCKWELL D. HUNT	WILLIAM A. SPAULDING
MABEL OTIS BOOTH	FLORENCE G. BIXBY
H. W. O'MELVENY	JOHN J. GARLAND
S. M. HASKINS	WALTER C. ARENSBERG